

MRS. FISKE'S COSTUMES

COLOR COMBINATIONS THAT HAVE DELIGHTED EASTERN ARTISTS.

How the Actress Came to Select Certain Garments—The Gowns of Mary of Magdala.

During the long run of "Mary of Magdala" at the Manhattan Theater, New York, much was written regarding the wonderful costumes worn by Mrs. Fiske during the five acts of the extraordinary drama. It was remarked that nothing was more surprising in the play than the color scheme, and particularly those colors used in Mrs. Fiske's own costumes. An article recently appeared in the New York Times that will prove of so much interest to Indianapolis theatergoers who contemplate witnessing the local production of the Paul Heyse play this week that a part of it is given here. After dwelling upon the pleasure that the production has afforded New York artists, the writer continues as follows:

"For the ordinary observer who gives thought without real study to colors there is not one of the colored robes which Mrs. Fiske wears as Mary of Magdala that alone would seem to be appropriate, and yet the single shades and the combinations are strikingly suitable, harmonious and perfect."

GREATEST AMERICAN ACTRESS

Contralto solo—
(a) "Lullaby".....Mrs. Whallon.
(b) "Lullaby".....Mrs. Whallon.
(c) "Lullaby".....Mrs. Whallon.
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The regular art silk which is very wide and of an excellent quality, serves admirably for shirtwaists and washes beautifully. White linens can be procured in almost every grade and quality, and are very popular for shirtwaists.

Belts of black kid lined and faced with taffeta silk are worthy of notice and are among the expensive accessories to millinery gowns. Morning belts of black peau de chamois are also popular, and are very popular for shirtwaists.

Novelties known as topped gloves are among the new departures in this line. They may be seen in the two colors of mode and black, with the wrists made of alternating stripes of the different shades of kid. Especially striking are the gloves in black topped with folds of white kid.

Automobile bags are the latest things. They come in two shades of walrus leather. The black ones are heavily mounted in gun metal, while those in the tan bear gold trimmings. The bags are made of six to eight inches square, and are arranged to hold almost any small article needed by the chauffeur.

Artists have been delighted with these color combinations, and the layman appreciates the constant use of red in conjunction with the red gold of the hair of this Mary of Magdala. The first setting is a delight in this respect. There is red in the first place in the setting of the room, but this is the dull brick red of the place and time, combined with a soft yellow and the peacock shades which appear upon the walls, the doors and in more intense form in the draperies at either side of the room.

There is more red, and this of a bright, rich shade, in the blossom-laden plant which occupies a big jar, and the red gold crowned Magdala does not hesitate to bring it close, toying with one of its deep-toned flowers.

The gown that she wears is a study in red tones, in the bright, burnished red beads which encircle her throat closely and fall to her feet, and in the red itself, which is a deep reddish wine color enriched with jewels of the same tint. It is a wonderful costume and wonderfully becoming. The foundation robe is of brocade of this warm, wine shade set closely with jewels which glimmer through the gauzy brocade of the overdress, so soft and sheer that it shows the whiteness of the arms which it drapes, resting directly upon the hair as a foundation for the pointed crown of gold set with wine-colored jewels are soft folds of the material of the robe, and the band across the breast which holds together the upper robe is of gold set with jewels, while close around the uncovered throat is the chain of large, bright red beads arranged in clusters of three, the ends finished with tassels and falling nearly to the edge of the skirt.

It is interesting to know, as Mrs. Fiske's friends do, that in this costume she made suggestions as to the colors. Some time ago, when abroad, visiting an old Venetian palace, she noticed in one of the old frescoes, partially worn away, the figure of a woman with red hair gowned in red, with delicate jewelry, and with the section of this she suggested that red be introduced into one of the costumes of Mary of Magdala.

"For people who like a wealth of color the robe worn in the second act is a study. In all her state and glory Mary of Magdala goes to the house of the young Roman, Annius Flavius. It is a regal Eastern costume. The skirt, hanging in soft folds, is of a deep old rose, and over this is a magnificent garment of yellow cloth of gold, studded with jewels and worn with mammoth turquoises. The solid, high-pointed crown is set with the stones, the largest around the rim as large as pigeon's eggs. Over the ears big rosettes of the stones, with smaller ones falling from them in pendants. The hands are covered with turquoises, the bracelet bands are set with pearls, and there is a large turquoise rosette in the breastplate. The brilliance of the costume is enhanced by the veil of lace which is carried under the chin and hangs in one long end down the back.

"If the richer costumes would seem to be trying from their opulence of color, the simpler ones might appear impressive, and yet are, if anything, the most becoming. In the third act, when Mary of Magdala has seen the Master and found happiness, appears in the plain dress of the common people. It is a long, plain black robe, cut straight and low at the throat, buttoned down the front with black buttons, while a plain black belt draws in slightly at the waist. There are long, flowing white sleeves and a long ash-colored veil covers the head and falls in soft folds down the back. It is infinitely trying, and yet the effect is artistic and satisfying, as is the robe worn in the fourth act.

"This is another peculiar color, an indecipherable shade, most nearly approaching a warm reddish tan, including the long veil, and without trimming for the effect. It differs from the black gown in falling in fuller folds, and is open at the short point at the throat, the folds of it long veil falls over the back.

"For the last act, in that weird, barren world of misery and suffering, the once glorious Mary of Magdala stands, a faint, suffering, and bareheaded, a glimmering hair falling unheeded over her shoulders of her simple white robe, held at the waist by a plain black belt.

"Any one who is familiar with the Tisot pictures will be particularly interested in the sumptuous gown which Mary wears in the second act, for it is obvious that Anderson has obtained inspiration from the painter, and that the costume is a copy of that worn by the Mary of the artist, and is sufficiently like to be noticeable.

"Mrs. Fiske herself has made a study of the different pictures of the Magdala, and when she was abroad a few years ago saw all the important ones. She has collected herself and others which have been given her. Her own fancy is frequently for the studies of some of the less famous artists who have given more character to her own beauty than the more famous ones of Magdala.

With the harmony of the colors of the costumes in mind, and that strange note of red which runs unexpectedly through the play, it is interesting in leaving the theater, if one chance to have been sitting in the balcony, to see in passing down the stairway at the right a portrait of Mrs. Fiske in which the artist has painted her in a gown of warm rose color."

FOR TEACHERS' RELIEF FUND.

Concert to Be Given by Teachers' Chorus and Well-Known Vocalists.

The movement among teachers of the public schools of the city in behalf of a relief fund, to be used in case of sickness among members of their association, has resulted in arrangements for a concert to be given at Roberts Park Church on Monday evening, March 23. It is under the direction of Prof. Edward B. Birge, supervisor of music in the public schools, and will have as one of its attractive features several selections presented by a chorus of women teachers who have been under Prof. Birge's training for several months and are said to have attained much proficiency. This chorus numbers 140 voices. The cantata, "The Lady of Shalott," which is to be one of the features of the occasion, is a very beautiful and dramatic setting of Tennyson's poem of that name, and has never been sung in Indianapolis. The full programme is as follows:

Waltz song.....Gumbert.
The Chorus.....
Ave Maria.....Franz Abt.
Soprano solo.....
(a) "Winter Song".....H. Von Koss.
(b) "I Wore a Rose".....Edouard Resnais.
(c) "The Spring".....Liza Lehmann.
Part song....."From a By-Gone Day".
The Chorus.....
"Spinning Chorus".....Wagner.
The Chorus.....
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IN THE MUSICAL WORLD

ELSA RUEGGER, THE BELGIAN 'CELLIST, TO BE HEARD HERE.

The American Production of "Der Wald"—"Parafal" to Be Sung in New York—Musical Notes.

Elsa Ruegger, the Belgian violinist, will be heard in recital at the German House on Thursday evening, March 26. Miss Ruegger is just completing a most successful visit to this country. Since her arrival she has played with the symphony orchestras of Boston, New York and other Eastern cities, and has given many recitals. It was her hope to extend her tour to California, but the number of her engagements in the East has prevented. She has lately returned from Texas and New Orleans, and on Friday and Saturday of last week she played with the Cincinnati Symphony Orchestra a concerto by that greatest of American cellists, Victor Herbert. She has used in orchestral concerts this winter the Lalo and Rubinstein concertos. She played the former with the Philharmonic Society of New York under the direction of Walter Damrosch last month.

Miss Ruegger now has recognition as one of the first cellists of the world, though she is but twenty-two years old. Three years ago she was in this country, and the music lovers of this city remember the delights of her playing with the Indianapolis Symphony Orchestra then. Since she has advanced by practice of her art in concerts with the orchestras of the principal cities of Europe, she is favorite of the Czar and Czarina of Russia, and a few days ago, in New York, she received a summons from the mayor of the city.

WASHINGTON, March 14.—Estes G. Rathbone, formerly director of posts at Havana, and who was convicted of misuse of funds, but was pardoned under the general amnesty proclamation by Mr. Palma when he assumed office, has made public a statement of his case. This statement was addressed to Senator Platt of Connecticut, chairman of the committee on relations with Cuba.

Mr. Rathbone has been earnestly urging that action be taken upon his case, and now that Congress has adjourned without taking such action, he has decided to make public his statement. In it he says: "I make the following statement as a basis for the investigation: I was an officer of the United States, appointed and commissioned by the President of the Department of the United States, and was amenable only to the authority of the United States. As such officer I was detailed to duty in the public service of Cuba, a foreign land, and during all my incumbency in said office I acted as a citizen of the United States, under the direction of the United States Postoffice at Washington in pursuance of a treaty which was and is a part of the law of the United States, and in the course of the performance of my official duties I was charged with high crimes and misdemeanors, and was tried in that foreign country by a tribunal appointed by and acting under the authority and direction of the military governor of Cuba, appointed by the War Department of the United States under said treaty, and was put upon what was claimed to be a trial for such alleged crimes and misdemeanors."

"I contend that it was the duty of the government of the United States to secure for me a fair and impartial trial under usual and regular rules of judicial procedure, for the official acts performed under its appointment, direction and authority. I was subjected to trial by arbitrary and unusual modes of trial, contrary alike to original laws of Cuba and the fundamental principles of justice."

"The proceeding which led to my conviction was not a judicial proceeding, but was a special proceeding, directed and controlled by the military governor of Cuba, who issued orders, instructions and communications to the courts from time to time, according to the exigencies of the case. He directed the amount and character of the evidence which should be fixed in my case, in violation of law."

"I did not have a fair and impartial trial. By letter of instruction communicated to the trial court he authorized the use as evidence in the case of ex parte depositions taken on behalf of the government. The government, in violation of law, used against me, notably hearsay and ex parte depositions, and in violation of law, in my behalf, in violation of Article 6, amendments to the Constitution. The courts were not allowed to hear the evidence, and the military governor had full authority to appoint and remove members of the judicial tribunal."

"By official orders and acts the military governor discriminated against me in the matter of my official account. He held me in expenditure in my accounts he held to be improper, while he admitted as proper the expenditure of his military governor, and he held that items in my accounts were criminal, in character, and in violation of law, and he held that they were proper and regular."

"I was arrested on the charge of malversation of about \$4,000 of public funds, but the charge was unlawfully, and contrary to the order of the military governor, and I was charged with conspiracy with Neely and Reeves to defraud the government of more than \$100,000. I was held for trial unlawfully and unlawfully convicted of conspiracy. I was convicted of conspiracy upon the uncorroborated testimony of a single witness, Neely and Reeves, who was a defendant upon trial upon the same charge."

her great patrons to visit them on her return to Europe. This she did after a short stay at her home in Brussels. Miss Ruegger would seem to be one of the natural phenomena of music. Her father put a little cello into her hands before she was six years old, and the size of her instrument was increased as she grew up, until, after her first appearance in Europe as a girl virtuoso, her Russian friends presented her with the old, beautiful and costly cello that she now plays. A solid success has followed Miss Ruegger's early triumphs. The buying of the cello, the fact that reward is sure to find the musical genius that persists, however uncertain may be the end of the person gifted in the art.

Miss Ruegger's programme for her Indianapolis engagement will be heard on Thursday evening, March 26. The regular sale of seats will begin a week from to-morrow at the Indianapolis opera house. The fact that reward is sure to find the musical genius that persists, however uncertain may be the end of the person gifted in the art.

Miss Ethel M. Smythe, the only woman composer of grand opera to have her work produced by the greatest singers of the day, is the author of the libretto of "Der Wald," as well as the creator of the music. Like Wagner, Miss Smythe believes that composers for the lyric stage should write their own librettos. The story of "Der Wald" is tragic and poetic, and has a strong symbolic leaning. The action begins and ends in the woods, according to the libretto, in English is "The Forest." The story of the opera, which received its first American production last week at the Metropolitan Opera House, New York, will be of unusual interest to all music lovers. It is as follows:

A brief prologue shows a glade in the primeval forest of his day, offering sacrifice to Pan. They sing a chorus, of which the gist is that the joys and griefs of the immortals, fade not, neither perish: Are old as the heavens and young as the blossoms that herald a bounteous Spring.

A transformation follows and the nymphs fade away. The scene begins the tragedy, which, though short, is intrinsically rich. A forester, loves Roschen, a forest maid, who has killed a deer, and the punishment for this is death. He is killed in a well, but a peddler, who chances to be in the forest, saves him. The peddler himself is tempted to go a-bunting, and plunges into the forest with his trained hounds. The owner of the forest, comes the hut of Roschen's father and sees young Heinrich. She becomes enamored of him, and tempts him to leave the humble forest life. He spurns the temptress, but, awed by the forest, he returns to the house to bid Roschen farewell.

The landgrave arrives and is enraged at the forest of his day, offering sacrifice to Pan. They sing a chorus, of which the gist is that the joys and griefs of the immortals, fade not, neither perish: Are old as the heavens and young as the blossoms that herald a bounteous Spring.

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Wagnerian operas have been as well sung elsewhere. There is a great pressure on the part of New York's music lovers to see the work produced in this country.

Mme. Eugenia Mantelli will soon introduce something new into vaudeville. The famous contralto has accepted from an Italian composer a recently completed one-act opera comique entitled "Paquita." In this little work, Mme. Mantelli will rival Patti for quick and numerous changes of costume, as she will have to change five times in forty-five minutes, twice appearing as a boy. The music of "Paquita" is said to be very catchy, but of decidedly higher character than is commonly heard in the American vaudeville house. The opera will be produced within a few weeks.

MINER MAKES RICH STRIKE.

Rides Into Town with Three Horses Packed with Gold Ore.

LEWISTON, Ida., March 14.—Herman Wundram, a well-known miner, arrived here last night with three horses packed with gold ore from a strike about thirty miles from Lewiston, on Cave gulch, in the Snake river country. The ore weighs about four hundred pounds and its estimated value is from \$1,500 to \$2,000. Wundram also brought out gold estimated at \$500, which he panned from a haul of ore taken from the strike. The strike has caused much excitement and has resulted in a stampede to the new district.

RATHBONE'S STATEMENT

FORMER DIRECTOR OF POSTS AT HAVANA STILL BITTER.

Says He Was Unlawfully Tried and Convicted of Conspiracy Upon W. H. Reeves's Testimony.

WASHINGTON, March 14.—Estes G. Rathbone, formerly director of posts at Havana, and who was convicted of misuse of funds, but was pardoned under the general amnesty proclamation by Mr. Palma when he assumed office, has made public a statement of his case. This statement was addressed to Senator Platt of Connecticut, chairman of the committee on relations with Cuba.

Mr. Rathbone has been earnestly urging that action be taken upon his case, and now that Congress has adjourned without taking such action, he has decided to make public his statement. In it he says: "I make the following statement as a basis for the investigation: I was an officer of the United States, appointed and commissioned by the President of the Department of the United States, and was amenable only to the authority of the United States. As such officer I was detailed to duty in the public service of Cuba, a foreign land, and during all my incumbency in said office I acted as a citizen of the United States, under the direction of the United States Postoffice at Washington in pursuance of a treaty which was and is a part of the law of the United States, and in the course of the performance of my official duties I was charged with high crimes and misdemeanors, and was tried in that foreign country by a tribunal appointed by and acting under the authority and direction of the military governor of Cuba, appointed by the War Department of the United States under said treaty, and was put upon what was claimed to be a trial for such alleged crimes and misdemeanors."

"I contend that it was the duty of the government of the United States to secure for me a fair and impartial trial under usual and regular rules of judicial procedure, for the official acts performed under its appointment, direction and authority. I was subjected to trial by arbitrary and unusual modes of trial, contrary alike to original laws of Cuba and the fundamental principles of justice."

"The proceeding which led to my conviction was not a judicial proceeding, but was a special proceeding, directed and controlled by the military governor of Cuba, who issued orders, instructions and communications to the courts from time to time, according to the exigencies of the case. He directed the amount and character of the evidence which should be fixed in my case, in violation of law."

"I did not have a fair and impartial trial. By letter of instruction communicated to the trial court he authorized the use as evidence in the case of ex parte depositions taken on behalf of the government. The government, in violation of law, used against me, notably hearsay and ex parte depositions, and in violation of law, in my behalf, in violation of Article 6, amendments to the Constitution. The courts were not allowed to hear the evidence, and the military governor had full authority to appoint and remove members of the judicial tribunal."

"By official orders and acts the military governor discriminated against me in the matter of my official account. He held me in expenditure in my accounts he held to be improper, while he admitted as proper the expenditure of his military governor, and he held that items in my accounts were criminal, in character, and in violation of law, and he held that they were proper and regular."

"I was arrested on the charge of malversation of about \$4,000 of public funds, but the charge was unlawfully, and contrary to the order of the military governor, and I was charged with conspiracy with Neely and Reeves to defraud the government of more than \$100,000. I was held for trial unlawfully and unlawfully convicted of conspiracy. I was convicted of conspiracy upon the uncorroborated testimony of a single witness, Neely and Reeves, who was a defendant upon trial upon the same charge."

her great patrons to visit them on her return to Europe. This she did after a short stay at her home in Brussels. Miss Ruegger would seem to be one of the natural phenomena of music. Her father put a little cello into her hands before she was six years old, and the size of her instrument was increased as she grew up, until, after her first appearance in Europe as a girl virtuoso, her Russian friends presented her with the old, beautiful and costly cello that she now plays. A solid success has followed Miss Ruegger's early triumphs. The buying of the cello, the fact that reward is sure to find the musical genius that persists, however uncertain may be the end of the person gifted in the art.

Miss Ruegger's programme for her Indianapolis engagement will be heard on Thursday evening, March 26. The regular sale of seats will begin a week from to-morrow at the Indianapolis opera house. The fact that reward is sure to find the musical genius that persists, however uncertain may be the end of the person gifted in the art.

Miss Ethel M. Smythe, the only woman composer of grand opera to have her work produced by the greatest singers of the day, is the author of the libretto of "Der Wald," as well as the creator of the music. Like Wagner, Miss Smythe believes that composers for the lyric stage should write their own librettos. The story of "Der Wald" is tragic and poetic, and has a strong symbolic leaning. The action begins and ends in the woods, according to the libretto, in English is "The Forest." The